THE DAILY CARMELITE

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ON PAPER WINGS

Exclusive in The Daily Carmelite

by . . . FREDERICK O'BRIEN

IN China, American fliers, artillerists, are on both sides; they go with the most pay. They do little fighting, and live the life of Ri Lee.

¶ ¶

LIVING today, for visitors, is cheaper in Austria and Holland; half the cost in these United States. Wages make prices. In Austria, wages in proportion to the cost of Austrian living are less than half the standard of England; in America, wages are, in relation to living costs, as four to three. If you want to spend a happy year, amid music, beer, lovely women, and lascivious men, go to Vienna. Holland is cheap, but dour, Lutheran, commonplace and, with poor cooking. But, on the blue Danube, *ach du lieber Gott! Zwei mahl!*

¶ ¶

The Stars in Their Courses, a new book, by Sir James Jeans, is the most readable story of the mysterious universe. There must be, it convinces one, a God designer, but, surely, not the parson God with whiskers, and ears to hear, "Thou knowest," etc.

¶ ¶

IN my village, a bootleggation has enlarged its service station. An old-fashioned bar, thiry feet long, of hardwood, cushy, leather chairs and rockers, tables for backgammon, peeknuckle, and, for writing by authors, make the spacious, main *salon* a pleasant place for tired men to spend evenings. The young genius of the village has volunteered a mural fifteen feet by six, with twenty comic phizzes of village notables. Last night they were all there, posing over drinks, including the mayor, chief, expressman, streetcleaner, engineer, millionaire, several realtors, ye editor, and ye garbageman. It was delightfully democratic, like town meetings of old; and, absoposilutely, against the law and the prophets. Also, artists gathered, and, in the siderooms was the gay laughter of the mothers and wives, and the nubile daughters of the village. Woodcock is poppycock.

¶ ¶

THE farmer is, generally, a hick, a yokel, and votes the straight Republican ticket. But, just now, he's rarin to go elsewhere.

("TUNE IN": Frederick O'Brien, Station KPO, every Thursday evening at seven.)

School Construction

Dimensions of the addition to Sunset School authorized at the bond election last March may now be gathered at a glance. The steel framework has been completed, and M. J. Murphy, Inc., general contractors, have a full crew on the job so that further progress should be rapid.

Work is scheduled with a view to having the annex ready for occupancy at the beginning of the next term, but the project is at too early a stage for completion date to be fixed. It is understood that the contract does not contain a bonus-or-penalty clause.

Subsidiary contracts, broken up as much as possible to afford widest opportunities for bidding, have all been let. The total amount available under the bond issue is seventy-five thousand dollars.

Rodeo

Salinas' annual splurge glorifying the Old West opens today with a parade headed by Governor Rolph and continues unabated for five days, up to and including Sunday.

At eleven this morning the "Queen of the Rodeo" will be selected from among fifty contestants. Fancy riding and other competitions for prizes aggregating forty thousand dollars will begin this afternoon.

Catchpenny

Ocean Avenue resounded last night to the blatherings of imported newsboys: "Extra! Extra! Extra!" Non-existent scare-heads were blazoned on the night air; the general impression created was that the next war, or at least a fair-sized revolution, had started.

A few bought, and found that Mr. Hearst had issued a "Salinas Rodeo Airplane Edition" which proved to be nothing more than a high-flying title for a late edition of Tuesday's "Examiner" dated Wednesday. It did, however, contain an article on the Rodeo.

Play Reading

"Tomorrow and Tomorrow," recently presented with great success in San Francisco, is the first of three Broadway plays which will be read by Carol Eberts Veazie in the Greenroom of the Studio Theatre of the Golden Bough, Friday evening.

Mrs. Veazie is from the Neighborhood Playhouse School in New York, where besides teaching diction and pantomime, she directs the famous Christmas production, given annually before an audience comprised entirely of members of the dramatic profession. In 1921, Mrs. Veazie directed a cast of four thousand in the pageant "The Landing of the Pilgrims" in Central Park, New York. She has played with Sothern and Marlow, Margaret Anglin, Taylor Holmes and the New York Theatre Guild. On the Coast, she has given readings in San Francisco, Oakland and Berkeley. In the East she has appeared in New York and Rochester with great success.

Trees

A. J. Panetta, Marin county tree surgeon who has been in Carmel since last week on private work, has been engaged by the city to "doctor" a few trees in the business section badly in need of attention.

First of the street trees to be operated on was the large oak marooned in the pavement of San Carlos near Ocean, which was showing signs of wearying of its concrete load. This particular tree was reported some time ago as dying of strangulation, but Mr. Panetta claims to have remedied its ailments and states that its life can be prolonged indefinitely. Several pines on Ocean, likewise on the sick list, were receiving attention yesterday.

Mr. Panetta's surgical services for the time being have been engaged on a limited scale; if results warrant, a wider program of tree care may be inaugurated by the city.

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Personalia

Frank Sheridan is winding up his engagements in Hollywood and expects to return to Carmel next week.

Louise E. Taber, San Francisco concert manager and director of radio programs, was in Carmel yesterday to confer with Allen Hoffman, play broker.

Hazel L. Zimmerman, San Francisco financial authority and Carmelite contributor, leaves early next month for a vacation trip to Honolulu.

The Misses Hester and Gretchen Schoeninger, Betty McHaig of Los Angeles, and Leslie Tooker are at the Big Sur for a week's outing.

Philip Nesbit, whose exhibit of water-colors and drawings closed recently at the Seven Arts Gallery, is planning to leave at an early date for Tahiti.

Mrs. O. W. Bardarson will have as guests for several weeks, Lieut. and Mrs. Martin Casey and daughter, Pauline, of Fort Kemehameha, Hawaii, and Mrs. Casey's sister, Mrs. Porter, of Seattle.

Argyll Campbell, city attorney and deputy district attorney, is on his annual vacation. He will resume his duties on

AT THE FOREST THEATER

by SUSAN PORTER

"It is all such fun," said one of the actors at an afternoon rehearsal of "Midsummer Night's Dream"; and the others agreed. It did not perhaps look like fun, for there was a cold fog, a chill light, none of the thrill and glamor of darkness on the Forest Theater stage. Titania shivered; Flute, the bellows-mender was hungry, Lysander hadn't come. Yet even so they cared about what they were doing; there was earnestness in their voices, alertness in their quick response to direction and a warm friendly interest in each others' work and an appreciation of each others' good points. That is one of the best by-products of an amateur play—the sense of being at one that comes when many work together for an impersonal end.

Herbert Heron says that Shakespeare plays, more than any other, bring out the community spirit. He tells us that he has sixty in the cast, forty on the working staff, and that he finds harmony and friendship among them. Then he adds that Lita Bathen, chairman of the executive committee, has the strength of ten and does the work of a dozen with unfailing good spirit.

A PROGRAM NOTE ON THE PIZZETTI SONATA

(Contributed)

The sonata for violin and piano by Ildebrando Pizzetti, composed in 1919, which will be played for the first time in Carmel next Saturday night in the Parlow-Tilly recital, is considered one of the most important works for this combination of instruments that has been written in recent years.

While harmonically not modern in treatment, the two parts move independently, thereby producing a complex rhythmic pattern that gives a sense of great freedom and vitality. It is essentially a work of broad sweeping outlines and terrific climaxes, written with a feeling that is almost orchestral. Pizzetti has called it "Sonata in A," saying he does not want a sense of either major or minor to predominate.

The first movement attempts to portray the reaction of the war on the minds and hearts of the European people during the years 1914-1918, not the strife of the actual battlefields but the grief and turmoil of the individual. The second movement opens with a very beautiful chant, carrying the thoughts of the hearer to the old Catholic churches of Europe. This religious atmosphere is kept throughout the movement, which depicts the prayers being offered by those left at home.

The finale is a pastorale scene. The men have returned to their homes and the tilling of the fields. The opening theme is a shepherd piping, and a sense of peace and gaiety is felt.

The first performance of this sonata was given before its publication by Kathleen Parlow and Ernst Consolo, at the invitation of Pizzetti, who coached the two for the occasion. Miss Parlow also introduced the sonata to this country, playing it in New York and creating most unusual response.

The Pizzetti Sonata is not heard often, owing to the complexity of the score and the need for unlimited rehearsal, but an unqualified success has been the result of every performance.

The playing on Saturday next by Kathleen Parlow and Margaret Tilly will conclude the series of violin-piano sonatas at the Gallery.

PREPARING FOR TOUR

Mischa Penna, 'cellist, has just returned from Europe, where he has been looking up quartet music for the Nea-Kah-nee Quartet of Portland. This quartet, made up of Mrs. Ripes, Roderick White, Abraham Weiss, and Mischa Penna, is now rehearsing in the Hotel Claremont, Berkeley.

THE DAILY CARMELITE

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Carmel Day by Day

By THE GADFLY

Up and anon. Thoughts while meandering. We've gone urban—a steel structure with an ecclesiastical shape is rearing its adamantine ribs on San Carlos. How that riveter must have given the wood-peckers a thrill for their gizzards. That anachronistic thing. Oh, yes—the tooth of Progress is biting deep. We might yet enjoy a Carmelish millenium—sidewalks and street lights. I feign would see this in my mystic crystal. Sit tight—it's just one of my occult spasms. In some of the deep recesses of our forestrial nucleus, I seem to hear the lacrymose bewailings of the Coming Minority of the Stand-patters. Shift—I'm getting retrospective.

While vehicling to the Junction (known to pre-historians as Monterey) my nasal protuberance was ghastly insulted by an odoriferous whif from a Boarding House for Horses. Hurrah it's in the Business Zone along with candy foundries, art joints and Castilian tea-distilleries. It stands aloft in its gargantuan stench at the very entrance to our civic realms. Why is it there? And why does it endure? Why ask me—I don't follow the horses. I deal solely in bull. And besides the City Padres are trying to break the silence of the Sphinx as to the Zoning oracle. Until the oracle speaks, the Austin will be well supplied with clothes-uins or some nasal-clamps. No B. O. for me.

So we have a duet of Palm joints in our midst. Have you become an habitue as yet? One of those Miss-Tics once told me in Coney Island that I dealt in oil and then I *had to* fork over a fat dollar for her gas. To let you in on the dirt, I must tell you that I had just finished maneuvering around my car and then went in and lay my palm before her psychic or is it sick-ic gaze. I have trouble with my orthography at times. Ask them the next time you go, where we can find some hidden money. I didn't say—tainted—I said hidden. Pay attention, observe, look and other military terms. I'm tempted to ask them to do some "seering" for me and look into the caverns of Time and tell me when those stables will do the earth-quake shimmy. Let's go and get psyched. Darn it—old Sol is again sneaking O'er the prancing pines. See you anon.

Correspondence

To the Editor of The Daily Carmelite:

Friends have been pouring into my ear astonishing statements made by Colonel Blank over the radio, against disarmament, one that the fighting instinct is so strong in us that when we leave two babies alone together in possession of a silver rattle, we come back to find one dead, the other in possession of the rattle. You do not expect a soldier to favor disarmament any more than a lawyer the abolition of the courts; but one does expect a man old enough to be a colonel, not to spill bunk of that outrageousness. Now a British brigadier coming to the support of the colonel, tells us that "war is Nature's way of pruning her orchard"—which explains everything, or would if he had not got his facts wrong side up. It is the strongest of our youth that is sent to the front, those not strong enough to stand the strain stay at home. The wars of Napoleon reduced the stature of the French two inches, and their stamina so much that they did not regain the normal till well into the nineteenth century. Hence the lines

"Frenchy sodger wery small
"Trouser fittee not at all" etc.

Just now we ought to excuse the military for what they see going on in Europe is enough to make them almost maudlin: An ex-Premier of France ("France the Militant" that was) trying to induce the nations of the world to lay all their figures on the table so that the reduction of armaments may be tackled in a business-like manner, (she has failed to form the strong alliances she desired and is turning towards complete disarmament as the alternate avenue to safety); they see her Foreign Minister Briand as the world's most outstanding champion of disarmament; they see the Socialist Prime Minister of Great Britain, the leader of the Liberal party and the late Conservative Prime Minister sinking their differences on the platform together, clamoring to convince the public that their party could be relied upon to fight for a liberal reduction of armaments; they see a large portion of the small nations calling for complete disarmament, one or two already disarming: they can see which way the cat is likely to jump without the gift of second sight.

One can excuse, no *understand* but not excuse, a man in the position of a colonel or brigadier being less against war than the masses—colonels and brigadiers are in the background of the picture, in comparative safety, where big promotions and other plums are handed out,—it is the man from behind the plow, the office desk and the factory who does the dying. If the order of things was reversed we would not see colonels and brigadiers going round white-washing war.

A. G. BEALE

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RODZINSKI AT HILLSBOROUGH

by GLORIA STUART

A program of unusual interest was given last Sunday at Hillsborough by the San Francisco Symphony Orchestra conducted by Artur Rodzinshi.

The overture to "Oberon" by Carl von Weber opened the program. The story is that of the fairy king who cannot be reconciled to his mistress until Puck finds two lovers faithful to each other under all circumstances. Sir Hiron, a knight of Bordeaux, and Reiza, daughter of the Caliph of Bagdad, are such a pair. Puck returns and relates their trials, and thus the forgiveness of Oberon is obtained. Full of delicate whimsy and fantasy, the Overture opens with muted instruments. Flutes, the horn of Oberon, are introduced and appear at intervals throughout. The technical skill of Weber is most apparent in this work and Rodzinski conducted it with feeling for the fanciful conception.

Scriabin's "Symphony in C Minor" (called "The Divine Poem) was interpreted by the conductor more as classic than program music. Through the prologue and finale of this work were strangely exhilirating, the second and third divisions, "Strife," and "Sensuous Pleasures," lacked emotional content. The musical interest was there, but Rodzinski failed to animate its imaginative flights.

The third number, played for the first time at these concerts was George Gershwin's "An American in Paris." The clarity and development of the theme was appreciated by everyone—musicians, audience and conductor. On a spring day an American promenades, to the "First Walking Theme," down the Champs Elysees. There are no preliminaries; the music is in full swing at once. French taxicab horns appear suddenly and with laughable gusto. The hero passed a building, and whether it is a church or the Grand Palais is deleted by the English horns. Safely past this, he crosses over to the Left Bank, and has an Anise de Lozo in a cafe.

The music becomes muddled and blured. Even he gets homesick and has the "blues," very thoroughly. But just in the nick of time there comes a compatriot introduced by the trumpets. The "blues" appear again, lightened by a strain of "Its always fair weather" and the two march off, deciding, that while America is a swell place, this is Paris! This composition was the *piece de resistance* of the program.

Ravel's "Bolero" ended the afternoon. It did not seem as tempestuous and thrilling to us as it has been. The theme being so simple and intriguing, rhythm plays an all-important part, and this rendition lagged. However, the development of volume was well done, producing complete forgetfulness of all save that singing progression.

At the conclusion the listener is so firmly established in the tonality that it seemed as if it could never change. Just at this moment, however, it does change, in an explosive modulation. The music suddenly assumes a tragic color, utterly unexpected, and the work ends in a tornado of sound, which surges up and breaks, leaving the audience literally spellbound by its magic.

Ruth Waring

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